

## THE COAT FROCKS

New Fashions Tried on the Paris Stage.

## PRINCESS LINES STILL

The Sheath Skirt and the Rounded Waist.

Exhibits embodying the very latest and most extreme ideas in modes shown in the French Theatre—Artistic Simplicity and Graceful Lines in the Gowns—Gray Much in Demand—Pretty Costumes in the New Pink Tones—Knickerbockers With the Fashionable Skirt.

There is a direct connection between the Parisian stage and the making of French fashions. Only a few of the popular actresses of the French stage are conspicuously well dressed, aside from their dramatic roles, and thus entitled to rank among the arbiters of the modes, and though a charming Parisian comedian recently gave out an interview whose mores were "Why I am the arbiter of the modes," the fact remains that certain Parisians of the great social world and certain other women who figure prominently in that half world which in Paris appears more comprehensive than the great world have rather more to do with the launching and determining of the modes.



ROSE MOUSSELINE AND SATIN. than even the most chic of the stage favorites.

The radical fashion introduced behind the footlights is experimental. Accepted by Mme. Lottier or one of the other *élégantes* to whom the smart world of Paris looks for its cue, the new mode becomes authoritative.

And yet a modern society play affords an admirable opportunity for the exploiting of new fashion ideas, and none of the great French dressmakers seems to take advantage of such an opportunity and advertise his ideas and his skill. Doucet has always been much patronized by stage folk.

Redfern is called into consultation by many actresses of fastidious taste and achieves distinct triumphs in the costuming of period plays. Drecol, Bechoff.



CIEL MOUSSELINE. David, Paquin—but the list would include almost all of the great dressmakers of Paris.

This season there has been an unusual number of modern society plays among the important new offerings of the Parisian stage, and as a result feminine theatregoers have seen an exhibit of costumes, wraps, hats, &c., embodying the very latest and most extreme ideas of the various dressmaking ateliers and worn by the most attractive actresses of the French stage.

Some of the costumes are, of course,



ROSE-SILK.

extreme. One may wear behind the footlights what would be somewhat too conspicuous in a private drawing room or ballroom. But, on the whole, the frocks shown in the best of the new plays have been charming, with that charm of elegant simplicity and supremely graceful line which are the most admirable characteristics of the new modes at their best.

Even in this direction of artistic simplicity a note of theatrical extravagance has sometimes appeared. In several plays the severe princess, clinging sheathlike to the figure and absolutely untripped from bust to hem, has been worn, and even upon the New York stage this latest form of the *famreux* or princess frock has been exploited.

As long ago as last winter fashion prophets vehemently announced the decline and fall of the *famreux*'s vogue, and we were assured that this fall the princess frock would be altogether out of fashion;

of trimming adorns the gown from bust to hem, and even around the décolletage there is but a line of heavily raised appliqué in jet and gold, the same appliqué bordering the very slight little oversleeves, beneath which is a closely draped short sleeve of fine ring dot tulle.

Similar tulle forms the little tucker or *modestie*. Everything is left to the lines of the gown and of the figure under it, and there is enviable distinction in such a toilet—but it is not for every woman.

Fortunately the majority of the frocks so much admired in "L'Eventail," "L'Amour en Banquet" and the other new plays are not so exacting as the princess models of which we have just spoken. Loose or semi-loose coats in lace, net or other comparatively transparent stuff, falling over skirts and corsets of contrasting materials, figure prominently among the most successful models, and this idea will unquestionably find favor throughout the winter.

a palette of tulle and lace in gray embroidered with blue silk.

This palette sloped sharply away in the front and was trimmed around the big armholes and the neck with galon of ciel mousseline heavily embroidered in gray pearls.

The second coat costume, effectively worn by Marcelle Lender, was in raspberry cloth of the most supple and glossy kind, with a semi-loose palette of flet net heavily embroidered in great roses.

Another stage gown much praised and emanating from Drecol had a coat of rather heavy lace dyed to a soft green. This was worn over a corage and skirt of fine white net inset to a considerable depth around the bottom with green lace like that of the coat.

The third model of the coat frock sketch does not belong to the stage costume group, but hails from the same maker and was imported by a Twenty-third street firm.

vantage in cloth, and would be in either the tulle or the linen a particularly chic little costume for the coming Southern season.

The blouse, with its embroidered dots, its draped kimono sleeves and its pink corded collar is as knowing as it is simple, and the skirt is the familiar plaited model.

Worn in the same play and also from Drecol was a coral pink tulle de soie which, while more ornate than the rose pink model just described, is not beyond the possibilities of an ordinarily good dressmaker.

Into its plaited skirt is set a wide band of heavy coral pink Greek tulle or net, embroidered in self-color silk. The bodies are trimmed in embroidered net and dyed lace.

In pink, too, but of rose pink mousseline de soie, was an ingénue frock in "L'Eventail" which might be happily adapted to any debutante's uses. A deep frill of lace is set on the skirt with a line of embroidery.

The long close fitting sleeves are of this fine lace and a frill of lace falls over the top of the fichu drape of soft pink satin, which ends in two long slash ends at the left front.

The fichu drape in one form or another is very popular, and the long transparent sleeve, despite the fact that it has not triumphed this season, is very insistent. Many handsome visiting gowns made with sleeveless coats, whose shoulders are so deep that they fall down over the sleeve top almost with the semblance of a sleeve cap, are made with the long wrinkled close sleeves of fine lace or net.

These costumes are of course not for walking, but to be worn with an enveloping outer cloak in a carriage, the outer cloak being removed in the house. Such sleeveless coat costumes are among the very smart novelties of the season, and the effect is obtained even in connection with fur, the union of the fur coat and sheer sleeves being as piquant as it is absurd.

The waist line has, like the sleeves and skirt, been a source of worry and trouble to those whose business it is to guess at future modes, and as usual the truth when finally revealed shows a compromise. The shortened waist line in the back, and even the waist line fairly short all around, still is accepted in evening and house toilets,



GOWN OF RASPBERRY CLOTH AND EMBROIDERED FLET, A SECOND GOWN OF CIEL MOUSSELINE WITH COAT OF GRAY AND BLUE TULLE AND LACE, AND A THIRD COSTUME OF ATLANTIC BLUE SATIN WITH COAT OF BLUE FLET EMBROIDERED.

yet the semi-princess effects achieved by continuous lines of front trimming are apparently as numerous as ever, and not only do we retain the draped princess models but we have a close fitting, untripped princess model, lovely when cleverly cut and made and worn upon a perfect figure, but too trying for any woman not blessed with a charming figure, an artist corset maker and an inspired dressmaker.

The severe princess, like the open, cutaway coat, demands a rounded fullness of bust, a slender roundness of waist, a pronounced smallness of hips and an absolute straightness of front. To be sure this is the fashionable figure for all models, but deviations from it can be glossed over, concealed and modified by certain modes. The tight fitting princess reveals pitilessly every fault, and it would be well if every woman would think long and seriously before venturing to order any model exacting uncommon excellence of figure and workmanship.

The upper part of the corage and the sleeves in the plain princess are of transparent stuffs and as a rule elaborately ornate, though one of the most striking of the stage gowns in the new play at the Variétés is simple even in décolletage, trimming and sleeves.

It is of black velvet and moulds the figure to a degree which might be thought shocking by the average woman to-day, though the day of jerseys and all skin skirts is still within our memories. Not an atom

Bechoff-David are responsible for two lovely frocks of this type worn in "L'Eventail," both of which are pictured in the large cut. One was a robe of mousseline de soie, bleu ciel, finished with several nun's plaits at the bottom and worn under



CORAL-TULLE DE SOIE.

It is built up of one of the very lightweight supple satins in a soft blue that has not enough green in it to be called Atlantic yet has a dash of gray green separating it from the pastel and Nattier tones. The blues are myriad and as lovely as they are numerous this season.

Down the middle front of the clinging skirt are set tiny primbons made of narrow silk lustré braid in three shades of blue, the lightest being the shade of the satin.

The coat is of flet net and embroidered in self-colors and the long tassels which ornament it are dyed in the three shades of the bows, shading from dark to light. A clever arrangement of Alençon lace jabot and black satin cravat fills in the coat fronts.

Delightful color effects are obtained in these coat frocks, as for example in an evening frock from Rouff, which has an under robe of shell pink mousseline de soie self-trimmed and a coat of smoky gray net embroidered in gray and silver.

Gray is not only much in demand for entire costumes, but is used as a relieving color in a fashion quite unprecedented, veiling and softening vivid tints or combined harmoniously with soft blue or rose or green or violet. It is especially liked with the pastel, Nattier and Copenhagen blues and with the coral, fraise and new pink.

The modish shades of pink are much worn, and some of the prettiest of the French stage frocks are in such tones. One smart little model from Drecol is in rose pink tulle de soie, but might be copied to ad-

but one sees comparatively little of it in street and visiting costumes.

Paquin has put out some very charming Directoire coats with the shortened waist, but on the whole the waist line appears to have descended to the normal point and ultra modishness demands the hour glass figure and the small waist. How far this movement will carry women into folly remains to be seen, but the corset makers are conforming to the new rules, and the very small round waist will doubtless be coveted by women, even by those who haven't the courage to attempt its attainment or have too much good sense to make the effort.

## La Grecque Jersey Top Skirt

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The corset can do much, but surely it cannot reduce waist, hips and abdomen—all three—to inconsiderable proportions. Surplus flesh must go somewhere, and it seems probable that strenuous measures to reduce flesh will be more than ever a feminine fad this winter and will supplant the corset maker's art.

The sheath skirt, while not generally accepted yet, has brought a new demand for bloomers, and a supply has sprung up to meet the demand. One may buy the bloomers in plain silk lined with albatross, in brocade silk also albatross lined, or in plain satin, and there is considerable latitude in the matter of knee buckles, garters, &c.

Some women prefer to have bloomers made, and in this way they may more surely have the perfect smoothness around abdomen and hips which is needed for the clinging skirt. Moreover, the bloomers made to order are usually less full than the ready made shop article and may be as attractive in material and finish as the owner desires.

When lined with albatross they are very warm and comfortable, and the fact is likely



CLOTH AND EMBROIDERED NET.

to be taken up even by many women who will not adopt the extreme sheath skirt. One young woman has just made herself a pair of black satin knickerbockers or bloomers for the express purpose of using a delightful pair of plate knee buckles which once belonged to her grandfather and have been in her possession for years.

Black costumes are having much attention in Paris and everything from black tulle to black velvet is in demand. Black sheen frocks of net, mousseline, &c., are frequently braided elaborately with soutache or flat wide braid and inset with bands of the ubiquitous embroidered net in all black or in black and combinations of satin and chiffon.

Emerald green and the Danish blues are especially liked as relieving colors, but other colors are discreetly used and gold is most successfully introduced into the embroideries and trimmings of the black frock. Black velvet is smart for street wear, with perhaps black satin bands and folds for trimming or with trimming of braid, passementerie, tassels, &c.

Quantities of frogs, brandenborgs, &c., are used by the French makers on the coat fronts, the outside of the sleeves and even as a coat from Beer, set in small size along the middle of the back for its full length.

Black cloth, black crêpe de chine, all the fancy stripe combinations of satin and chiffon, satin and crêpe, &c., in black, black net, black mousseline, and black chiffon cloth are all modish, and very chic costumes show laceswartz or the less costly caracul combined with one of the sheer black stuffs, the fur being used to weight the skirt down and for coat or the foundation of a coat.

Vivid colors, toned down with black braiding or heavy embroidery of jet or jet and chenille and worn with long coats of breitschwanz are numerous among Parisian costumes, royal and sapphire blues in particular being liked with the black.

## BRACELET BAGS.

Newest Substitute for a Pocket for the Use of Women.

The bracelet bag is the newest thing in wrist bags. Its handles give it its name.

There are two rings of silver or silver gilt big enough to slip easily over the most heavily gloved hand. To these handles the sides of a flat full pocket in brocade or soft leather are attached.

For all the models the stem of the bracelet handles is round, but the stem varies in thickness and ornamentation. Practically all the different styles of round stem handle bracelets appear in these handles, from the plain to the most ornate. Some of the more elaborate handles are studded with semi-precious stones.

An effective model has heavy handles in chased silver gilt set with amethysts. The bag is made of purple leather in smooth finish. Another style has bracelets in frosted silver set with moonstones. The bag is of brocade in silvery gray.

Bracelet bags come in practical dark colors for everyday use as well as in delicate hues for festive occasions.

The bag is opened by simply drawing the bracelets apart. The inside of the bag is lined with silk.

A silk covered pocketbook with snap clasp in metal to match the bracelet handles runs across the bag, dividing it into two pockets. Little accessories, such as toilet mirror, powder box, memorandum card, come to match the bags.

The handsome bracelet bags cost from \$3.00 to \$6.00.

## COLLECT GOOD LUCK CHARMS

TRINKETS WOMEN DISPLAY ON CHAINS AND NECKLACES.

Swastika Crosses—Italian Defences Against the Evil Eye—Jades From China—Four Leafed Clovers and Southern Hares' Feet—The Three Symploche Statues.

Hardly a woman who loves pretty trinkets is now without a good luck charm on her watch chain or necklace. One woman who has a collection of charm pendants strung at intervals along her watch chain told about them.

"New York is full of swastika crosses," she said as she showed a square silver cross. "Mine came from Mexico."

"This is Italian; a charm against the evil eye." She twisted her chain to the next pendant, a little coral hand. Its thumb, third and fourth fingers were folded down over the palm. The index and little fingers were extended. "Italians believe that these little hands keep off the evil eye."

"You can get hands in any shop that makes a specialty of Italian jewelry. I know a woman who has a necklace chain hung with a row of them."

"Here's a lucky charm from our own South. A hare's foot mounted in silver."

"China is all for the elephant as a lucky charm. In the Oriental shops there is no end to the array of pendant elephant charms."

"Most of them come in ivory, but there are also many in coral, crystal, amethyst, jade and chrysoprase. In many of the charms the eyes of the elephant are set with tiny sparkling gems."

"It is hard to know where to stop when one tries to choose a charm from among the many fascinating ones made of jade, the Chinese lucky stone. As it is the stone itself that brings good luck great scope in design opens for the charm maker. I chose this sprightly flounder fish curled into a circle, and I couldn't resist this little squid. I don't know what the three mystic monkeys—see no evil, hear no evil, speak no evil. One monkey is blindfolded, the other claps his ears, the third has his finger to his lip."

"Four leaved clovers enclosed in crystal make popular charms." You can have the four leaved clover you are lucky enough to find yourself mounted in this way. The crystal may be rimmed with silver or gold."

## MR. STAYBOLT AS SANTA CLAUS.

The Things He'd Like to Send but Can't—He Offers Some Suggestions.

"Do you know the Christmas presents I'd like to make if I could?" said Mr. Staybolt. "I'd like to give cheerfulness to those despondent, and hopefulness to the downhearted; courage to the timid, and strength to the weak; the power of self-denial to those who yield too easily, and a desire to work to the lazy."

"I have often thought what a pity it is that you can't buy all these things, these helpful qualities, already put up and at such a price as to put them within the reach of all; canned cheerfulness, bottled hopefulness, courage in tablets, and strength, say, in the form of a powder, and so on; or you might, I suppose, put 'em all up canned, for that matter."

"But in the absence of such market preparations and our consequent inability to buy such things and send them as gifts to those whom they might most benefit perhaps you will permit me to offer to each a word of suggestion."

"To the despondent, take a cheerful view. To the downhearted, don't dwell on the painful side. To the timid, don't be afraid. To the weak, or those who fancy themselves so, try your strength. You'll be surprised to find how much you are capable of."

"To those who yield too easily, deny yourself once, and again, and feel the joy and strength that will come back to you. To the lazy, get a job with a shovel, in a gang of laborers, under a driving boss; and if you are not glad to get back to your present job to do the best you know how at it I miss my guess."

"I can't send you these things in cans or bottles; but if any one of you will take my advice and stick to it, you'll think that Mr. Staybolt was a very kind Santa Claus."

## POTS AND KETTLES.

The Sight of Aluminum Ware Recalls Old Times Made of Iron.

Among the many gifts, beautiful or useful, that this bridal couple received was a complete set of cooking utensils of aluminum.

"Do you remember, Clarence," said an older woman who had seen these attractive pots and kettles in the kitchen of the new bride's home and who was now describing them to her husband, "do you remember how black the potatoes were the first dinner I cooked?"

And Clarence did remember it, for that extraordinary incident of the black potatoes in that first dinner they ate together in their new home after they were married could not very well escape his memory.

"Well, that," Mrs. Clarence went on, "was because they were cooked in a new iron pot. Of course I knew that new iron pots ought to be scoured and cleaned before they were used, and I had scrubbed and scoured that pot till I was tired and got it just as clean as could be, but still the potatoes were black."

"Next day I asked our washerwoman about that and she said that if I would rub hard on the inside of it and then scour it it would be all right, and I did that, and do you remember that the next night the potatoes were not half so black?"

And Clarence remembered that too, and then Mrs. Clarence went on to tell about the many other beautiful things that this young married couple had received, besides those aluminum pots and kettles. She said that she had called forth this recollection of her own early married life.



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